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INDEX

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II

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NEW YORK, PARIS
1922

MODERN LANGUAGE NOTES

EDITED BY

JAMES WILSON BRIGHT, Editor-in-Chief

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CONTENTS

ALBRIGHT, EVELYN M.—'Ad Imprimendum Solum' Once More, . . .	129
AUSTIN, HERBERT D.—Dante Notes III, . . .	140
HOWE, GEORGE M.—The Possible Source of Kleist's 'Familie Schroffenstein,' . . .	148
EMERSON, OLIVER F.—"Monk" Lewis and the 'Tales of Terror,' . . .	154
PECK, WALTER E.—On the Origin of the Shelley Society, . . .	159
KRAPPE, ALEXANDER H.—A Romance Source of the Samson Episode in the 'Pitres Saga,' . . .	164

Reviews:—

ANTON V. MAILLY, <i>Sagen aus Friaul und den Julischen Alpen.</i> [T. F. Crane.] . . .	169
G. P. GOOCH, <i>Germany and the French Revolution.</i> [E. H. Zeydel.] . . .	171
ALBERT SCHLIZ, <i>Vie et Œuvres de J.-J. Rousseau.</i> [G. R. Havens.] . . .	174
WILHELMINA P. FRJLINCK, <i>The Tragedy of Sir John Van Olden Barnaveit.</i> [S. C. Chew.] . . .	176
J. E. MANSION, <i>French Reference Grammar for Schools and Colleges.</i> [M. E. Bassett.] . . .	177

Correspondence:—

MAXWELL, BALDWIN, Further Seventeenth Century Allusions to Shakspeare, . . .	181
CRANE, R. S., Gray's <i>Elegy</i> and <i>Lycidas</i> , . . .	183
McKILLOP, ALAN D., A Bibliographical Note on Collins, . . .	184
COAD, O. S., Was <i>Macbeth</i> Indebted to <i>Henry VII</i> , . . .	185
HILLS, E. C., New Words in California, . . .	187
CEDESTRÖM, ELEANOR V., The Earliest Vaudeville in the Théâtre Italien, . . .	189

Brief Mention:—

H. W. FOWLER, On Hyphens, and Shall and Will, Should and Would in the newspapers of to-day, . . .	190
---	-----

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Inhalt

dieses am 20. April herausgegebenen Heftes:

Alexander Haggerty Krappe, The Origin of the *Geste Rainouart* (S. 1); Johan Vising, Perfektum und Imperfektum in den romanischen Sprachen (S. 11); O. J. Tallgren, Manuscript gascon trouvé en Finlande (S. 18); O. J. Tallgren, La cartographie linguistique et le diocèse de Bazas (S. 43). — Besprechungen: Hermann Paul, Prinzipien d. Sprachgeschichte¹; Jos. Schrijnen, Einführung in d. Studium d. indogerm. Sprachwissenschaft, übers. v. W. Fischer, von J. N. Reuter (S. 47); Walter Suchier, Der Schwank von d. viermal getöteten Leiche, von A. Wallensköld (S. 52); Lorenz Morsbach, Der Weg zu Shakespeare und das Hamletdrama, von U. Lindelöf (S. 52); Marguerite Zweifel, Untersuchung üb. d. Bedeutungsentwicklung v. Langobardus/Lombardus, von A. Wallensköld (S. 53); Ezio Levi, Studi sulle Opere di Maria di Francia, von A. Wallensköld (S. 54); La Vie de saint Thomas le Martyr par Guernes de Pont-Sainte-Maxence, publ. par E. Walberg, von A. Wallensköld (S. 55); Dimitri Scheludko, Mistral's «Nerto», von A. Wallensköld (S. 57); Ezio Levi, Piccarda e Gentucca, von Tyyni Haapanen-Tallgren (S. 59); Eduard Wechsler, Wege zu Dante, von Tyyni Haapanen-Tallgren (S. 65); Ludwig Pfandl, Itinerarium Hispanicum Hieronymi Monetarii, von O. J. Tallgren (S. 66); Ernst Zahn, Helden des Alltags, her. von Walter O. Streng, von E. Hagfors (S. 69); Helmut Hatzfeld, Einführung in d. Interpretation englischer Texte, von U. Lindelöf (S. 71); Friedrich Brie, Englischlesebuch, von U. Lindelöf (S. 72). — Protokolle des Neuphilologischen Vereins (S. 74). Eingesandte Literatur (S. 80); Schriftenaustausch (S. 85). Mitteilungen (S. 87).

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The Legends of Amicus and Amelius and of King Horn.

The portion of the romance of *King Horn* (*) which Max Deutschbein (†) calls the *Hornnovelle* narrates the following events. A young prince is driven from his country, comes to the court of a foreign ruler, and there distinguishes himself by personal prowess so that the king's daughter becomes enamoured of him and makes advances to win his love. He yields after some hesitation; but a slanderer warns the king, and the prince is banished.

Deutschbein points out that this narrative belongs to a type wide-spread in mediaeval literature. As close parallels he cites the Apollonius romance and its mediaeval derivatives, *König Rother*, *Kudrun*, the romance of Charlemagne's youth, and *Boeve de Hamstone*. F. Panzer (‡) adds the legends of *Robert the Devil*, *Gautier d'Aithais*, *Roswall and Lillian*, and several others.

In a detailed examination Deutschbein compares the *Hornnovelle* with the Apollonius story, *Jourdain de Blaivies*, *Rother I*, and *Karl Mainet*. The points of contact are:

1. The reception of the hero at the court of Ailmar,

(*) *King Horn*, ed. Joseph Hall, Oxford, 1901; cf. also R. Brede and E. Stengel, *Das angelnormannische Lied vom wackeren Ritter Horn*, Marburg, 1883 (Ausg. u. Abh., VIII).

(†) Max Deutschbein, *Studien zur Sagensgeschichte Englands*. I. Teil. *Die Wikingersagen*, Cöthen, 1906, pp. 31-39.

(‡) Friedrich Panzer, *Hilde-Gudrun*, Halle, 1901, pp. 266-7.



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A Flemish legend of the Ploughman King

There exists, in Europe and the countries of the Near East, an ancient legend telling of a ploughman who, in a time of distress, was taken from the plough by the deputies of his people and crowned king. The oldest of the existing versions of this legend is probably the one reported by Justinus ⁽¹⁾ and Arrian ⁽²⁾, its hero being Gorgius, a mythical Phrygian king. Next in time ranks the story of the election of Cincinnatus as Roman dictator, in 458 B.C. ⁽³⁾. The most recent of the ancient versions is that told by Plutarch ⁽⁴⁾ of the proclamation of Allynomus, king of Cyprus, in the time of Alexander the Great.

In the middle ages the legend is known to have existed in Spain and Portugal, Bohemia, Hungary, Poland, and probably among the Slavonic tribes which had settled in the Byzantine Empire. The oldest Spanish version ⁽⁵⁾ is met in the *Poema de Fernan Gonzalez*, which was composed in the middle of the thirteenth century. The story is there ascribed to the Gothic king Wamba who reigned in the latter part of the seventh

⁽¹⁾ *Hist. Philipp. ex Trogo Pompeio*, XI, 7.

⁽²⁾ *De exped. Alexandri*, II, 3, Cf. *Revue des Etudes Slaves*, III, 86 ff.

⁽³⁾ Livy, III, 26; Dion. Hal. X, 17; 24. Pliny, *N. H.* XVIII, 4; Florus, I, 11; Victor, *De vir. ill.* 17; Cicero, *De senect.* 16; Dio Cassius, V, 23, 2.

⁽⁴⁾ *De Alexandri Magni fortuna aut virtute*, II, 8. Cf. also my study in *Revue Hispanique*, LVI, 265-284.

⁽⁵⁾ *Revue Hispanique*, XLVI, 518 ff.

X-P 27

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ET DE PLUSIEURS SAVANTS FRANÇAIS ET ÉTRANGERS

Sommaire. — J. LOTH, Les graffiti gaulois de la Graefesehque, p. 1. — J. Gwenoegwyn Evans, The oldest Text of Prydyt y Moch and others (suite), p. 65. — F. C. DIACH, Place names of Pictland (suite), p. 107. — G. DOTTIN, La légende de la prise de Troie en Irlande, p. 149. — A. H. KRAPPE, Sur un épisode de l'*Historia Britonum* de Nennius, p. 181. — J. FRASER, Grammatical notes on Scottish Gaelic, p. 189. — J. LOTH, Les noms et les variétés du toment chez les Celtes insulaires, p. 195. — J. LOTH, Notes étymologiques et lexicographiques (suite), p. 204. — J. VENDRYES, Une locution commune au celtique et au scandinave, p. 238. — J. VENDRYES, Imbolc, p. 241.

BIBLIOGRAPHIE (J. FRASER, J. LOTH), p. 245.

CHRONIQUE (J. VENDRYES), p. 277.

Table des principaux mots étudiés au tome XL par E. ERNAULT.

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X-P 27

K7



CONTENTS

CLARK, H. H.—A Study of Melancholy in Edward Young, Part I, . . .	129
KAYE, F. B.—Mandeville on the Origin of Language, . . .	130
MARTIN, H. M.—Lope de Vega's 'El Vellocino de Oro' in relation to its Sources, . . .	142
PIERCE, F. E.—Blake and Seventeenth Century Authors, . . .	150
TILLEY, M. P.—Good Drink makes Good Blood, . . .	153
KRAPPE, A. H.—A Byzantine Source of Shakespeare's 'Othello,' . . .	156
BELDEN, H. M.—'The Jew's Daughter' and the Myth of Zagreus, . . .	161

Reviews:—

P. BOISSONNADE, Du Nouveau sur la <i>Chanson de Roland</i> . [D. L. Buffum.]	166
C. F. WARD, <i>Le Livre de la déablerie</i> . By Eloy D'Amerval. [Grace Frank.]	173
PAUL FRIEDRICH und FRITZ EBERS, Das Grabbe-Buch. [E. H. Zeydel.]	175
ALICE J. DUBREUIL, The Novel of Democracy in America. [O. S. Northup.]	178
GERHARD MOLDENHAUER, Herzog Naimen im altfranzösischen Epos. [H. E. Haro.]	180

Correspondence:—

EVANS, G. F., An Overlooked Sonnet, . . .	184
WOODBRIDGE, B. M., Bel Ami and Madame Walter, . . .	185
MORRIS, MURIEL, A Note on Wordsworth and Vaughan, . . .	187
TEACY, T. F., A Source of Anatole France: Benvenuto Cellini, . . .	188

Brief Mention:—

J. MELANDER, <i>Guibert d'Adrenas</i> ; JESSIE CROSLAND, <i>Guibert d'Adrenas</i> ;—PERCY H. HOUSTON, Doctor Johnson, a Study in Eighteenth Century Humanism, . . .	190
---	-----

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REVIEWS

Les Contes de Perrault et les récits parallèles, leurs origines (coutumes primitives et liturgies populaires), par P. Saintyves. Paris, E. Nourry, 1923, xxiii + 646 pp.

The author, whose works have not, in this country, received quite the attention they deserve,¹ in writing this folkloristic commentary of Perrault's tales, proposes a new theory to account for the rise of two classes of fairy tales, viz., (1) stories of seasonal origin, (2) stories which have their root in initiation rites. For a third he is inclined to accept M. Bédier's agnosticism. It will be seen that for the first two classes his thesis is in the main an elaboration of the late Andrew Lang's theory, namely, that the modern folk-tales contain features of savagery and must therefore go back to an unknown past of human development. M. Saintyves' contribution lies in his assumption of mummers' plays and initiation rites as the basis of a number of tales, not customs and beliefs pure and simple.

Let us say at once that for a number of tales, especially for the *Cinderella* cycle and the *Blue Beard* type, the author has unquestionably proved his thesis with the material adduced. In other cases, such as the tale of *Little Red Riding Hood* and *Puss in Boots*, his material is insufficient and his argumentation forced. But it is far less with the results that I must register my dissent than with the method followed, which is indeed open to grave objections.

In the first place it may be seriously doubted whether Perrault's versions are always the most convenient *points d'attache* for a commentary of this kind, as some of his tales are badly mutilated, while others, for example his *Belle au bois dormant*, are artificial compounds of more than one type. It certainly would have been well to point out these shortcomings in each case and to put some complete and perfect tale from some other collection at the head of the commentary.

In the second place (and this point is of considerable importance) the author does not appear to realize at all the significance of the so-called fairy tale "types."² For not only are the motifs which constitute a folk-tale not combined arbitrarily in a kaleidoscopic fashion, but these motifs are so well invented and put together that they form in each case an organic whole which can have been composed only once, the product of one individual mind, in a definite time and in a definite locality, from which it then started on a migration often over entire continents. This fact, the importance of which can hardly be under-estimated, has been amply proved by the researches of the late O. Dähnhardt³ and of the Finnish school of folklorists, mostly embodied in the *FF Communications*, works which do not appear in the author's bibliography. But if migration is an ascertained fact, it is clear that a folk-tale

¹ I note the following works: *Les Saints successeurs des dieux*, 1907; *Les Vierges mères et les naissances miraculeuses*, 1908; and *Le Discernement du miracle* 1909, all reviewed in *Zeitsch. d. Vereins f. Volksk.*, XX, 1910, p. 228; *Essais de folklore biblique*, 1922, and a series of articles in the *Revue d'Ethnographie et de Sociologie*.

² On p. 256 we find the statement: "Après avoir réuni un nombre important de variantes (on ne peut songer à les rassembler toutes), . . ." Certainly, in Paris one should be able to think of collecting if not all, at least a vast majority.

³ *Naturagen*, Leipzig, 1907-12.

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³ *Notursagen*, Leipzig, 1907-12.

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3
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THE STORY OF ERIPHYLE IN ARABIC LEGEND

It is a well-known fact that the Islamic legends attached to Old or New Testament characters do not distinguish themselves by an excessive degree of originality. As a general rule, Hebrew and Christian legends of rabbinical or gnostic origin were taken over by Arabic writers and more or less arbitrarily linked with Mohammed or particular tenets of the Mohammedan faith. What is less known and doubtless less common is the connection of an Old Testamental story of Hebrew tradition with Greek pagan myths and motifs borrowed from the Greek epic. In 1876 Goldziher pointed out a curious combination of legends centering around the name of Nimrod with the old Greek *Oedipus* saga.¹ I am able to draw attention to another curious grouping no less remarkable as the constituent elements are hardly less heterogeneous than in the example discussed by Goldziher. I refer to an Arabic version of the story of Balaam which has been transmitted to us in a

¹ Ignaz Goldziher, *Der Mythos bei den Hebräern* (Leipzig, 1876), p. 216. Cf. also pp. 239 ff.

X-P. 27

K7

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Contents: THE LIBRARY OF CONGRESS

Minutes of Meetings.—23rd March, 22nd April, 20th May, and 17th June, 1925	305
The Story of Iason and Medea.—A. H. KRAPPE	308
A Suggested Explanation of Ritnal Combats.—H. J. ROSE	322
The Kakihan Society of Ceram and New Guinea Initiation Cuts.—A. B. DEACON	332
Collectanea.—Punjab Folktales, VI. SIR LUCAS KING.—Bondei Folktales, III. H. W. WOODWARD	362
Correspondence.—Good Friday Rattles. H. W. HOWES.—The Magical Herb Wormwood in Switzerland. Miss L. E. BROADWOOD.—Garo Marriages. H. A. ROSE	387
Reviews.—R. W. Williamson, <i>The Social and Political Systems of Central Polynesia</i> . W. E. ARMSTRONG.—E. T. Griffiths, <i>Li Chantari di Lancelotto</i> . JESSIE L. WESTON.—W. J. Entwistle, <i>The Arthurian Legend in the Literatures of the Spanish Peninsula</i> . M. GASTER.—St. John D. Seymour, <i>Tales of King Solomon</i> . M. GASTER.—R. E. Enthoven, <i>The Folklore of Bombay</i> . H. A. ROSE.—Janet R. Bacon, <i>The Voyage of the Argonauts</i> . H. J. ROSE.—J. E. Harrison, <i>Mythology</i> . H. J. ROSE.—J. Frank Dobie, <i>Legends of Texas</i> . A. R. WRIGHT	392
Index	406

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X-P 27

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Two Mediæval Derivatives of
Boethius

De Consolatione Philosophiae

Lib. II, metr. 7.

Quicumque solam mente praecipiti petit
Summumque credit gloriam,
Late patentes aetheris cernat plagas
Artumque terrarum situm
Breuem replere non valentis ambitum
Pudebit aucti nominis.
Quid o superbi colla mortali iugo
Frustra leuare gestiunt?
Licet remotos fama per populos means
Diffusa linguas explicet
Et magna titulis fulgeat claris domus;
Mors spernit altam gloriam,
Inuoluit humile pariter et celsum caput
Aequatque summis infima
Vbi nunc fidelis ossa Fabricii manent,
Quid Brutus aut rigidus Cato?
Signat superscies fama tenuis pauculis
Inane nomen litteris.
Sed quod decora nouimus uocabula.
Num scire consumptos datur?
Iacetis ergo prorsus ignorabiles
Nec fama notos efficit.

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Inhalt

dieses am 8. Mai herausgegebenen Heftes:

A. H. Krappe, Shakespeare in Romance Folk-Lore (S. 65); Karin Ringenson, *De et par* comme expression du rapport d'agent en français moderne (S. 76); H. Petersen, Note sur une ballade adressée par Eustache Deschamps à Chaucer (S. 95); F. Kluge, *Abd. åband* (S. 97). — *Besprechungen*: H. Ammann, Die menschliche Rede, von E. Ahlman (S. 98); H. Schneider, Heldendichtung, Geistlichendichtung, Ritterdichtung, von P. Katara (S. 100); A. Pinloche, Etymologisches Wörterbuch der deutschen Sprache, von P. Katara (S. 103); G. Mahnken, Die Hamburgischen niederdeutschen Personennamen des 13. Jahrhunderts, von H. Suolahti (S. 104); P. Merker und W. Stammler, Reallexikon der deutschen Literaturgeschichte, von J. Öhquist (S. 106); E. Müller, Deutsches Übungsbuch für Mittel- und Oberstufe, von M. Wasenius (S. 107); Kr. Nyrop, Grammaire historique de la langue française, V, von A. Wallensköld (S. 109); W. Gottschalk, *sur le Tristan* en prose, von A. Långfors (S. 110); Aline Furtmüller, Notre livre de français, von A. Furuhjelm (S. 112); Tytti Haapanen-Tallgren, Trubadureja, von A. Wallensköld (S. 113); H. Daffner, Deutsches Dante-Jahrbuch, von A. Långfors (S. 114); K. Pietsch, Spanish Grail Fragments, von O. J. Tallgren (S. 115); Festschrift, Johannes Hoops überreicht, von U. Lindelöf (S. 119); Leon Kellner, Restoring Shakespeare, von U. Lindelöf (S. 121); Else Wentzsch, *Englische Philosophie*, von U. Lindelöf (S. 122); Kurt Lincke, *Lehrbuch der englischen Sprache*, von Anna Bohnhof (S. 122). — *Eingesandte Literatur* (S. 123); *Schriftenaustausch* (S. 126). — *Mitteilungen* (S. 128).

Nr. 3/4

XXVII - 1926

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N° 1-2

REVUE CELTIQUE

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Sommaire. M. L. SJØSTEDT, Le siège de Drunm Damhigbaire, p. 1. — Alexander Haggerty KRAPPE, The fighting snakes in the Historia Brittonum of Nennius, p. 124. — J. LOTH, Notes étymologiques et lexicographiques (suite), p. 132. — Bernard HAUSBOULLIER, Kōkō shi ta tojōu yōwa shō, p. 168. — G. PEREDUR JONES, Some Scandinavian elements in the Red Book of Hergest Triads, p. 174.

BIBLIOGRAPHIE (J. Vendryes), p. 178.

CHRONIQUE (J. Vendryes), p. 211.

PÉRIODIQUES (J. Vendryes), p. 245.

NÉROLOGIE : Chr. Sæmøw, p. 274.

CORRIGENDA, p. 276.

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#19

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Krappe, Alexander Haggerty
"For... card

A NOTE ON THE SOURCE OF VOLTAIRE'S ERYPHILE

VOLTAIRE'S tragedy *Eryphile*, first acted in 1732 but not published until after the author's death, formed the subject, not so long ago, of an interesting study throwing light upon the rather petty rivalries and jealousies so characteristic of that period of French letters.¹ On that occasion the writer of that article was careful to point out what might be termed the lack of originality on the part of Voltaire, whose peculiar method of constructing his plots out of existing materials would deserve, however, a little more attention than is usually bestowed upon the subject by the compilers of Histories of French Literature, whether in English or in French. For not only does he show an unusually wide range in his readings, a fact which has been better appreciated in his philosophical works, but—and this is no doubt even more important—he employs no mean skill in the fusing of heterogeneous materials.² It may therefore be quite instructive to enquire a little more closely into the source or sources of *Eryphile*. A summary, however brief, of the plot of the play is unfortunately indispensable.

Some twenty years before the opening of the tragedy the heroine has killed her husband Amphiarus with the aid of Hermogide, her paramour. But she has saved the child of her marriage, a boy, entrusting him to a loyal slave. When the curtain rises she repents of her crime and resists the will of her subjects, who want her to marry Hermogide, in order to have a male ruler, and of Hermogide himself, eager for the sovereign power. In her difficult situation she puts her trust in a young and victorious general, Alcmeon, whom she loves and by whom her passion is reciprocated, notwithstanding the difference in their ages. She is about to marry him when the ghost of Amphiarus appears and prevents the ceremony. Then it develops that her prospective husband is no other than her own

¹ A. Constans, in *Publ. Mod. Lang. Assoc.*, XXXVIII (1923), pp. 859 ff.

² I have attempted to show this in connection with the genesis of *Zaïre*; cf. *Mod. Lang. Review*, XX, 365-69.

X-P 27

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~ Eine mittelalterlich-indische Parallele ~
zum Beowulf
a. dt. Knappe.

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2
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16

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HEINE NOTES

I

Traumbilder, 8, 115-134

The lover of a count's daughter is surprised by her father at a nightly meeting in her room. He is taken for a thief and promptly hanged.¹

A similar story forms part of the *Arabian Nights*, as well known in Heine's day as they are now. I quote an outline given by V. Chauvin:²

"Hâlid, Emir de Basra, frappé de la noblesse d'un jeune homme qu'on accuse de vol et mis d'ailleurs en éveil par certaines de ses paroles qu'on lui a rapportées, essaye de toutes les façons de l'amener à parler de manière à échapper à la peine. Mais il s'obstine à maintenir son aveu. Au moment où on va donc lui couper la main, une jeune fille déclare que, surpris chez elle, il a saisi des objets afin de se faire passer pour un voleur et sauver ainsi son honneur. Hâlid dote la jeune fille et, du consentement de son père, lui fait épouser son amant."

Heine read this story no doubt in the translation of J. v. Hammer, which was then the most popular and also the best of all German translations of the great Oriental compilation.³ Let us add that Heine did not take over the tale without modifying it. In the first place, he could not use the happy ending of the original; in the second place, the hero's generosity would have been out of place in the picaresque frame or setting which the poet provided and which has been shown to be an imitation of Robert Burns' "The Jolly Beggars."⁴

2

"Lied des Gefangenen"

Als meine Großmutter die Lise behext,
 Da wollten die Leut' sie verbrennen.
 Schon hatte der Amtmann viel Tinte verklext,
 Doch wollte sie nicht bekennen.

Und als man sie in den Kessel schob,
 Da schrie sie Mord und Wehe;
 Und als sich der schwarze Qualm erhob,
 Da floh sie als Rab' in die Höhe.

¹ I utilize the following edition: Heinrich Heine, *Sämtliche Werke in zwölf Teilen*, mit Einleitungen und Anmerkungen herausgegeben von Paul Beyer, Karl Quenzel und Karl Hanns Wegener. Leipzig: Hesse und Becker, s. d. This edition is, for the bibliographical side, decidedly superior to that of Elster.

² *Bibliographie des ouvrages arabes*, VII (1903), p. 134.

³ J. v. Hammer, *Rosenöl, oder Sagen und Kunden des Morgenlandes, aus arabischen persischen und türkischen Quellen gesammelt*, Stuttgart, 1813, II, 129; *Der Tausend und einer Nacht noch nicht übersetzte Märchen, Erzählungen und Anekdoten*, Stuttgart u. Tübingen, 1824, III, 305. For this edition cf. Chauvin, *op. cit.*, IV (1900), p. 98.

⁴ R. Zenker in *Zeitsch. f. vgl. Literaturgesch.* II. Reihe, VII, 245 ff.

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Sommaire. — Margaret C. Dobbs, *The Bann-chennus*, p. 283. — A. G. van Hamel, *The Celtic Grail*, p. 340. — J. Loth, *Persistence des institutions et de la langue des Britons du Nord*, p. 383. — A. Haggerty Krapp, *L'origine irlandaise d'un épisode de la Hülfi Saga*, p. 401. — J. Vendryes, *Un poème de Gwilym Ddu o Arfon*, p. 406. — P. Aebischer, *La divinité aquatique Telo et l'hydronymie de la Gaule*, p. 447. — J. Vendryes, *La racine de l'irlandais nígrim*, p. 442. — CÉRONIQUE (J. Vendryes), p. 445. — PÉRIODIQUES (M. L. Sjestedt, J. Vendryes), p. 476.

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BRIEF ARTICLES AND NOTES

A NOTE ON FRANCESCO BENEDETTI (1785-1821)

Francesco Benedetti was born at Cortona in 1785, obtained a degree in law at Pisa in 1809, joined the revolutionary society of the Carbonari, wrote many tragedies, odes and other poems, and ended his rather unhappy life by committing suicide at Pistoia in 1821. Among his thirteen tragedies are *Telegono* (1803), *Mitradate*, *Dejanira*, *Congiura di Milano*, *Riccardo III* (1819), and *Cola de Renzo* (1820-1821).

Like other Italian liberals of his time, Benedetti looked with longing to the youthful American republic enjoying the liberty so greatly desired. In an ode "Per la nascita del Figlio di Napoleone I" (*Opere di Francesco Benedetti*, Firenze, 1858, II, 259-266), written in 1811, he first refers to "il risorto Americano." Two years later in his ode "Sui Costumi del secolo presente" (*Opere*, II, 266-273) he expresses his longing to leave the "empio suol profano" to live and die across the Atlantic far from "l'ingrata Patria."

Le libere contrade
M'avranno, ove il valor d'Argo e il latino
Risorse, e la cittade,
Cui nome impose il pensilvan Quirino.

"All'Italia" (*Opere*, II, 289-295), written in 1814 contains another reference to the "*Pensilvan, che d'Albione è figlio*." Finally, in a poem written in 1815 and entitled simply "Ode III" (*Opere*, III, 273-276) we have "*una gran donna*," identified as America, who appears with the bidding:

Vanne oltre all'Oceano,
Alla vendetta antica.
Chi fe tremar la o trema;
La giustizia di Dio quanta è suprema !

Harvard University

CHARLES R. MILLER

A NOTE ON THE NEO-CLASSIC CONTROVERSY IN SPAIN

An interesting echo of the struggle between the neo-classicists and the nationalists, which prevailed in the theater of Spain from the time of Luzán down to the advent of Romanticism, is to be found as late as 1836 in the preface to an edition of Lope de Vega's *El*

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Inhalt

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A. Haggerty Krappé, La Légende de Persée (S. 225); Alan S. C. Ross, The 1st. sg. pres. *se* in Old English (S. 232); J. Paul Keins, Gott und Welt in den ersten religiösen Dramen Frankreichs (S. 239); Mario Alessandrini, Giosuè Carducci: il poeta e il maestro (S. 247). — Besprechungen: W. Krogmann, Der Name der Germanen (S. 261); Hans Teske, Thomasin von Zerclaere, bespr. von Hugo Suolahti (S. 262); F. Brunot & Ch. Bruncau, Précis de grammaire historique de la langue française, bespr. von A. Wallensköld (S. 265); K. Voretzsch, Altfranzösisches Lesebuch, bespr. von A. Långfors (S. 267). — Eingesandte Literatur (S. 268). — Mitteilungen (S. 272).

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et des Universités du Midi

QUATRIÈME SÉRIE

Commune aux Universités d'Alger, Alger, Bordeaux, Montpellier, Toulouse

LV^e ANNÉE



BULLETIN HISPANIQUE

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DE LA «REVISTA DE FILOLOGÍA ESPAÑOLA», 1934, XXI



#46

LA MUERTE DE BEN YEHHAH

En su obra magistral *La España del Cid*, D. Ramón Menéndez Pidal logró probar que Ruy Díaz, llamado «el Cid», lejos de haber sido el aventurero cruel y sanguinario pintado por el historiador holandés R. Dozy a mediados del siglo pasado, fué realmente un hombre de singular nobleza y humanidad, siempre que se tengan en cuenta, como es justo, el espíritu y las costumbres de aquella época lejana, todas bastante diferentes de las nuestras.

El hecho que ha contribuido más que ningún otro a dar una apariencia plausible a las opiniones de Dozy fué, si no me equivoco, la condena y ejecución de Ben Yehhaf, cadí de Valencia, en el mes de mayo de 1095. Transcribiré las mismas palabras de Menéndez Pidal¹:

Ben Yehhaf fué llevado a ajusticiar. En las afueras de Valencia se cavó un hoyo, donde el ex cadí fué enterrado hasta el pecho; los haces de leña puestos alrededor fueron encendidos, y cuando el fuego se propagó, el reo, exclamando «En el nombre de Alah, el clemente, el misericordioso», acercaba con sus manos los tizones llameantes, a fin de acelerar el momento en que el alma abandonase los atormentados miembros.

Señaló el historiador español, inútil es decirlo, que Ben Yehhaf, lejos de ser una víctima inocente, era en realidad un político ambicioso, aunque inhábil, asesino de su señor, fiel tributario del Cid. Mandó éste a un cadí moro y a los moros principales de Valencia que juzgasen, según su ley, la pena que merecía quien había matado a su señor y había sido perjuro. El cadí juzgó que el reo debía ser lapidado. El Cid no hizo más que ejecutar la sentencia pronunciada por los jueces moros, cambiando solamente el modo del suplicio.

¹ R. MENÉNDEZ PIDAL, *La España del Cid*, Madrid, 1929, II, 553.

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E. Winkler

Professor an der Universität Berlin.

Professor an der Universität Wien.

Prof. Dr. E. Gamillscheg
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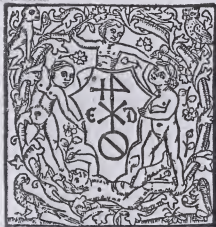
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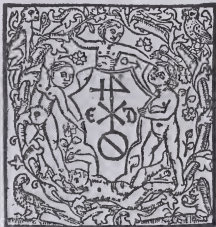
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Vol. XI. No. 5 March, 1938

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#C1

ARMAND GODOY AND "LA PHALANGE"

A. H. KRAPPE

Dis-moi, Seigneur, par quelle allée
Ma très belle s'en est allée
Vers le silence;
Dans quelle nuit—noire? étoilée?—
Tremblent le lys et l'azalée
De son silence.

Thus opens, with a truly haunting rhythm and melody, the poet's contribution to the January number of *La Phalange*,¹ the journal that was once—it seems now so long ago!—the medium of Francis Jammes, Paul Claudel, Georges Duhamel, to mention but the better known even on this side of the Atlantic. There is no need to emphasize the courage required, at this day and age, for the resuscitation of a purely poetic journal which died, like the rest of us—the lost generation—in 1914. What dictated this resuscitation was, probably, the sad, all too sad, realization that this world of ours needs at least a spark of that idealism, that self-sacrifice, that intuitive groping for something higher and better which only the Latin race can give—when it stands united.

And this new series of *La Phalange* promises to be a glowing apotheosis of Latinity, the essential meaning of which term is so well brought out by Paul Giran in his brief article *De l'individualisme latin*, published in the February number: Collectivism and the machine have their *raison d'être*, their eminent usefulness; yet they cannot replace that all important element, the directing spirit which requires a sense of values and a sense of proportion, the *magnitudo animi* of Cicero, Humanism, in the European, the *Latin*, sense of the term.

Thus it is with understanding appreciation that one turns the leaves of the journal, replenished with suggestive articles and

¹ Directeurs: Jean Royère, Armand Godoy, Direction et Administration: 33, rue Franklin, Paris, XVIème. Abonnement annuel: 45 fr. Etranger: 55 fr.

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ALEXANDRE H. KRAPPE

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The Lunar Frog

By ALEXANDER H. KRAPPE

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ALEXANDRE H. KRAPPE

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Les Chananéens dans l'ancienne Afrique du Nord et en
Espagne - - - - - Alexander H. Krappe 229

Some Observations on the British Museum Demotic The-
ban Archive - *George R. Hughes and Charles F. Nims* 244

The Resurrection of Lazarus *Joseph Buchanan Bernardin* 262

Proverbs and Lullabies from Southern Arabia *Walter Cline* 291

Critical Notes - - - - - 302

From Persian to Arabic, *M. Sprengling*

B'Shagga: An Obscure Phrase in Gen. 6:3, *C. A. Ben-Mordecai*

New Books - - - - - 308

The Oriental Institute Archeological Report on the Near
East - - - - - 321

From Kartir to Shahpuhr I - - - *M. Sprengling* 330

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THE BIRTH OF ADONIS

By ALEXANDER H. KRAPPE

ADONIS was the son of Theias, king of the Assyrians. This Theias, so the story runs, had a daughter called Smyrna, who, having incurred the displeasure of Aphrodite, fell in love with her own father. With the help of her nurse she succeeded in her incestuous designs, sharing her father's couch for twelve nights running without being recognized by him. At last, however, he discovered her identity and, in just indignation, pursued her, sword in hand. Taking pity on her, the gods transformed her into a tree, the very one which still bears her name. Ten months later this tree opened, giving birth to the fair Adonis.¹

The account of Antoninus Liberalis (c. 34) adds several details on the subterfuge employed by the nurse: she tells Theias that a girl of good family, madly in love with him, desires to enjoy his embraces, and the monarch has a sufficiently high opinion of his own male charms not to doubt her word. The plot succeeds for a time, but in the end the king, wishing to see the face of the fair charmer, causes a fire to be lighted in the middle of the night and thus becomes aware of his daughter's shame. The birth of her child takes place *before* his mother's transformation into a tree, but the latter is said to weep still over her fault; her tears are what men call myrrh. Theias does not survive long the terrible discovery; seized with despair, he puts an end to his days.

Ovid knows the names of the heroine's parents, Kinyras and Kenchreis; the sorry heroine herself is named by him Myrrha. On the advice of her nurse, she takes advantage of a feast to approach her father when he is in his cups. After the discovery Myrrha flees, wandering for nine months over the face of the earth; but finally she returns to her own country, Arabia, where she is transformed into a tree. In this form she gives birth to Adonis.²

According to Hyginus (fab. 58) Kinyras, the heroine's father, is king of the Assyrians. It is not the girl but her mother, Kenchreis,

1. Apollodorus, III. 14. 4. 1-3; Athen. x. 83, p. 456 (Dindorf). Apollodorus follows the plot of a lost tragedy of Panyasis, who lived in the fifth century before our era; cf. also Sir James G. Frazer, *Adonis, Attis, Osiris* (London, 1914), 1, pp. 227 f.

2. *Metam.* x. 298-514.

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HISPANIA



VOLUME XXIV

MAY 1941

NUMBER 2

A VOLUME BY OUR HONORARY PRESIDENT—A SPANISH ROMANCERO IN ENGLISH

Some time in the not too distant future the history of the influence exercised by the Spanish and Portuguese *romancero* upon Occidental letters will receive the study which it would seem to deserve. This influence may be said to have had its inception with Herder's *Stimmen*. It extends across the lovely translations of Sir John Bowring to Hugo's *Légende des siècles* and Heine's *Romancero* as well as to our own Longfellow. It is still an active leaven even in modern poetry. Yet one would have to look far to find a true Spanish *romancero* in a non-Spanish language and one which professes to be more than a rendering of old themes in new garb. Such a work is the present volume of *Rimas*, a collection of original verse on Spanish epic subjects, by one of the most competent of contemporary hispanists, Mr. Archer M. Huntington.¹

If the essence of the Spanish ballad or *romance* has long been recognized as a narrative of epic facts seen through a lyric medium, these *Rimas* are in large part true *romances*, in character, if not always in form. The motto of the volume indicates as much:

Out of Vizcayan waters tossed and gray,
Out of veined onyx of Atlantic deep,
On storied purple of the Latin sea
Lifts the grim cameo of Spain asleep.

But it is more than a set of epic subjects beheld through the prism of a lyrical temperament; it is a series of glowing pictures of the glorious southland, reproduced by the contemplative, one is tempted to say dreamy, attitude of mind which is generally associated with the sun-lit mists of England and northwestern Germany, when the sun proves victorious, as it often does in summer and early autumn. The first poem, dedicated to the nuns of the ancient abbey of Vallbona in Cataluña, is a fine example of this: "Names, names are the ladies

¹ *Rimas*, New York, 1936 (*Hispanic Notes and Monographs. Poetry Series*).

X-P 27

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69

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X- P 27

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Animal Children

ALEXANDER H. KRAPPE

STORIES OF WOMEN giving birth to animals are found all over the world, and serious chroniclers and historians have not disdained to report them. Many of these have their root in phenomena of abortions and miscarriages well known to medical science, the wild play of human fancy doing the rest. Such phenomena constitute the bulk of "monstrous births" which, viewed as portents of evil, were conscientiously recorded by the Roman historians: the pages of Livy, to give just one example, are filled with them.² It is likely that these birth omens belong to the large class of childish superstitions carried to Italy by the Etruscans; for much the same portents were known in ancient Babylon, where they were classified and interpreted in learned treatises.³ They will not concern us in the sequel.

Again, if in certain medieval texts mention is made of women giving birth to toads,⁴ it is to be suspected that this fancy is somehow connected with the well-known conception of the matrix as a toad.⁵ This class of tales will also be left out of account in the following pages.

Abstraction should also be made of tales belonging to the "werewolf" type, i.e., stories narrating how a woman may transform herself into an animal and in that shape give birth to an animal of the same species. Thus a Lapp tale reports how a woman transforms herself into a deer and, after having intercourse with a stag, gives birth to a fawn.⁶ Again in South America a were-jaguar is thought to be the offspring of a human mother and an evil spirit.⁷

Closely related to this class of stories is another, in which the transformation is imposed by another person. It frequently also involves a change of sex. There exists a wild tale by which the Kizilbash of Asia Minor explain the

² Cf. Pliny, *N.H.*, VII, 3, and the observations of John Bostock, M.D., appended in the English translation published in the Bohn Libraries (II, 137); René Basset, *Méluine*, III (1886-1887), cols. 527-538. For analogous modern cases cf. A. Orain, *La Tradition*, XVI (1902), pp. 329-331.

³ Morris Jastrow, *Babylonian-Assyrian Birth-Omens*, Glessen, 1914 [Religionsgeschichtliche Versuche und Vorarbeiten, XIV (5)], pp. 40 ff.

⁴ J. Bolte, *Zeugnisse zur Geschichte der Märchen* [Folklore Fellows Communications, No. 39] (Helsingfors, 1921), p. 16; H. E. Rollins, *The Pack of Autolycus* (Cambridge, Mass., 1927), pp. 185 ff.

⁵ M. Höfler, *Globus*, LXXXVIII (1905), pp. 25-27; H. Magnus, *Mitteilungen d. Schlesischen Gesellschaft f. Volkskunde*, VIII (2) (1906), pp. 52 ff.; Marie Andree-Eysn, *ibid.*, VIII (17), pp. 48-54; K. Spiess, *Mitra*, I (1914), col. 209 ff.; R. Kriss, *Das Gebärmuttermotiv* (Augsburg, 1929); *Zeitschrift f. Volkskunde*, II (1930), p. 264; V. Alford and R. Gallop, *Folk-Lore*, XLVI (1935), p. 355. In Europe the concept goes back into the Middle Ages; cf. S. Singer, *Zeitschrift f. deutsche Philologie*, LII (1927), p. 88.

⁶ C. F. Coxwell, *Siberian and Other Folk-Tales* (London [1925]), pp. 631 ff.

⁷ Th. Koch-Grünberg, *Zwei Jahre bei den Indianern Nordwest Brasiliens* (Stuttgart, 1923), II, 155.

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#72

Albinos and Albinism in Iranian Tradition
By ALEXANDER H. KRAPPE

Owing to war conditions the following emendations of Professor A. H. Krappe's 'The Fisher King' (vol. XXXIX, January 1944, pp. 18-23) arrived too late to be inserted:

p. 18, last line, after 'secondary' add: At Tegea the chthonian Ares was called 'Ἀφνειός,'¹ 'the Rich'. The Babylonian Queen of the Dead, Ereshkigal Allatu, is the owner of enormous treasures,² and it was a view widely held in ancient Mesopotamia that the lower world is the home of wealth and riches.³

p. 19, note 6, add: Varro, *De re rustica*, I, 57.

p. 22, note 1, delete: 1896.—Note 5 delete: 61.

X- P 27
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#73
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PHAËTHON

ALEXANDER H. KRAPPE

THERE IS NO NEED to outline, for the readers of this review, the story of Phaëthon, the son of Helios, whose rashness threatens to destroy the world by one tremendous conflagration, when he is hurled by Zeus from the solar chariot which he had had the presumption, though not the necessary experience, to drive across the vault of heaven. This story is known to all lovers of classical poetry, thanks chiefly to the magnificent art of Ovid.¹ What is less generally known is the important fact that this form of the story is neither the only nor even the oldest one.

In his *Theogony*,² Hesiod (if indeed he is the author of that work) briefly reports how Phaëthon, the son of Eos and Kephalos,³ is kidnapped as a boy of tender age by Aphrodite, who appoints him keeper of her shrine. Pausanias (i. 3. 1) was familiar with this tradition: on the tiled roof of the hall where the Athenian archon held court, the traveler saw Hemera (who here has taken the place of Eos) carrying Kephalos, and he adds for the information of his readers that the son of Kephalos and Hemera was Phaëthon whom, according to Hesiod, Aphrodite kidnapped⁴ and made the keeper of her shrine.⁵

Commenting on the myths attached to Eos, E. Rohde⁶ conjectured that, in the original form of the story, Aphrodite seems to have kidnapped the boy to offer him more than a sexton's job, that she took him with her into some far-off paradise, very much like the fairy in the lay of *Lanval* of Marie de France.⁷ This conjecture is borne out by the fact

1. *Met.* ii. 1-400; *Lucret.* v. 396 ff.; cf. G. Knaack in Roscher's *Lexikon* iii (2), col. 2187 ff.; A. B. Cook, *Zeus*, ii (1925), 476. On the study of O. Gruppe, "Aithiopenmythen," *Philologus*, xlvii (1889), 92-107; 328-43. cf. A. Socin, *ibid.*, 575, and the writer's article, "Bene Elohim," *Studi e Materiali di Storia delle Religioni*, ix (1933), 157 ff.

2. Vv. 986-991; cf. C. Robert, *Hermes*, xviii (1889), 434-41.

3. On Kephalos cf. U. v. Wilamowitz-Moellendorf, *Hermes*, xviii, 423 ff.

4. This part of the sentence is missing in the text, but the context is perfectly clear; cf. Wilamowitz, *op. cit.*, p. 416, n. 1.

5. As is well known, Euripides drew on this text to make Aphrodite the bride of Phaëthon, who objects to this match, perhaps for the same reason which makes the young Ferdinand v. Walther, in Schiller's *Kabale und Liebe*, recoil from the proposed match with Lady Millford. Cf. Wilamowitz, *op. cit.*, pp. 409 ff.

6. *Psyche* (Tübingen, 1925), pp. 74 f.; 135, n. 1.

7. Ed. Karl Warnke (Halle, 1925), pp. cxxx ff.; 186 ff.

X-P 27

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46

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X-P 27
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By Alexander Krappe

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PAUL-LOUIS COURIER AMONG THE CANNIBALS

BY

ALEXANDER H. KRAPPE

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Warning Animals

BY ALEXANDER H. KRAPPE

"Reprinted from Philological Quarterly, Volume VI, Number 3."



BOOK REVIEWS

Le rôle du surnaturel dans les chansons de geste, par Adolphe Jacques Dickman. Paris: Champion, 1926.

This work presented for the doctorate at the University of Iowa forms an attractive volume of more than two hundred pages. The title of the volume is somewhat misleading, for not only is the supernatural considered, but the simply marvelous as well. The main body of the thesis, forming Part Three of the study, bears the more appropriate title: *Le rôle du merveilleux et du surnaturel religieux, religieux* to be interpreted *chrétien* as appears in the subject of chapter three. As a counterpart to Christian supernaturalism, one might have expected a chapter on pagan supernaturalism, but all references to pagan superstitions, magic, sorcery, fairies, pagan gods, etc., are included under the *merveilleux*, along with all that is extraordinary and hence marvelous in the common acceptance of the term.

It is evident, therefore, that Mr. Dickman has attempted a vast and intricate subject. Part Two, covering fifty pages and devoted to short résumés of the fifty-six *chansons de geste* studied, attests the amount of work done by the author to form a basis for his judgments. These résumés might be read with interest by the student of French or comparative literature who is not familiar with the Old French language. But the part of the work which seems to us will prove of most value is the Index in which are recorded the data with exact references to their origin in the *chansons* studied. We may not accept the classification of the data as the most desirable in every respect, but in these more than thirty large pages in comparatively fine print, there is a mine of information for the student of the future.

Mr. Dickman recognizes (p. 70) that he is not the first to study the supernatural in its varied manifestations in the *chansons de geste*. But usually his predecessors have chosen to treat only one aspect of the marvelous or of the supernatural. By presenting the whole field, he hoped to show (p. 76) the development in the use of the marvelous as a literary device for attracting the public. He hoped also to decide whether the use of Christian supernaturalism has likewise varied during the life of the *chansons de geste*, whether it has an important influence upon the action and the characters, whether it makes these poems didactic, or whether it simply reflects the spirit of their day. The value of the answers obtained may not be commensurate with the effort expended, but it is much to Mr. Dickman's credit to have raised these interesting questions. Some parts of the argument seem to us in need of strengthening. We are not convinced, for example, that Adenet le Roi (p. 12; cf. p. 17 and p. 80) *s'élève contre l'abus du merveilleux de descriptions romantiques, contre l'addition de circonstances extraordinaires*, simply because he says he is going to tell the truth in recounting his tale, and not follow

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LA
LÉGENDE DU TANNHÄUSER

Il y a presque quarante ans, Gaston Paris publiait ses études sur la légende du Tannhäuser (1). Il y signalait plusieurs textes médiévaux, en partie italiens, en partie français, qui localisent le royaume féerique du chevalier allemand à l'intérieur d'une montagne italienne, le Mont de la Sibylle, dans l'ancien duché de Spolète, près de la petite ville de Norcia. Le plus ancien de ces textes est antérieur au plus ancien texte allemand connu de la légende : les versions les plus anciennes du fameux *Tannhäuserlied* ne datent que du XVI^e siècle; la première allusion précise à la légende, relevée dans un poème allégorique, est de 1450 environ. En outre, un certain air classique propre à la légende et d'autres indices plutôt secondaires permettaient au grand savant français de conclure qu'il s'agissait d'une légende d'origine italienne, transplantée de bonne heure en Suisse et en Allemagne, où elle aurait fait fortune.

I

Qu'il s'agisse en effet d'une légende « migratoire », pour employer le terme technique des folkloristes, cela

(1) *Revue de Paris*, 15 décembre 1897 et 15 mars 1898. Le lecteur trouvera la littérature récente et nombreuse sur la légende dans Karl Wehrhan, *Die deutschen Sagen des Mittelalters*, Munich, 1920, II, 212, et dans les *Neue Jahrbücher für das klassische Altertum*, LIII (1924), p. 57 et suiv.

X- P 27

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#87

La Source flamande du conte
El Verdugo d'Honoré de Balzac.

Si l'on entreprenait la tâche, aussi séduisante qu'elle est difficile, de recueillir et d'examiner tous les échos littéraires produits par l'expédition de Napoléon 1^{er} en Espagne, il faudrait sans doute faire une place assez considérable à Honoré de Balzac et à son conte *El Verdugo*. Ce n'est pas qu'il se soit contenté, comme tant de ses contemporains, de voir dans le pays d'Outre-Pyrénées un champ fertile ouvert aux imaginations romanesques à la recherche de la couleur locale. Il a fait plus. Ayant des notions claires et libres de tout préjugé romantique sur la chose terrible et féroce que fut cette guerre de guérillas, Balzac s'évertua à la dépeindre telle qu'elle fut. Qu'en ce faisant il ait choqué et choque toujours nos susceptibilités de civilisés (ou soi-disants tels), on ne saurait en douter. Qu'il ait mêlé un peu trop ouvertement l'horrible à la volupté et aux plaisirs des sens, c'est bien certain. Mais il serait difficile de dire qu'il s'est éloigné de la vérité intérieure (qui est après tout la plus importante) des caractères et des événements. Pour obtenir les renseignements nécessaires, il ne lui a guère fallu aller très loin ; tout autour de lui il y avait sans doute bon nombre d'invalides des guerres de l'Empire, par trop prêts à lui parler de leurs prouesses d'antan.

La question se pose pourtant ; Où l'auteur a-t-il puisé pour l'intrigue de son conte, assurément peu commune ? Qu'il s'agisse d'un fait historique, ce n'est guère probable ; alors Balzac ne serait pas le seul à nous en parler.



MISCELLANEOUS NOTES

BISHOP GUNTHORPE.

Bishop Gunthorpe belonged to the small group of English scholars, coming for the most part from Balliol College, Oxford, who about the middle of the fifteenth century prepared the way for English Humanism by studying the new learning at its sources in Italy and bringing collections of copies of classical authors back with them to England¹. One of these copies is preserved in MS. Bodl. 587 in the Bodleian Library in Oxford, a large tract under the heading of 'Bishop Gunthorpe's Rhetoric.'

Until recently this tract has been looked upon as the Bishop's own work². But on closer inspection it proved to be a copy (imperfect at the beginning) of the late Latin *Rhetorica* of Chirius Fortunatianus³. This was apparently a book for the use of teachers or a repetition-book for students, the whole material being subdivided into short questions and answers⁴.

In MS. Bodl. 587 the *Rhetorica* of Fortunatianus is followed by passages taken from other Rhetoricians, viz. Augustine⁵ and Martianus Capella⁶, and a treatise on dialectics⁷, also from Augustine, forms the conclusion.

The collecting of these pieces, however, is not the Bishop's own work either, the whole collection in the same order being found in Codex Vat. Urb. 1180⁸. The supposition that this manuscript was the original from which the English copy was taken is corroborated by the interesting

¹ Cp. L. Einstein, *The Italian Renaissance in England*, pp. 17, 23, and *Dict. of Nat. Biogr.*, Art. 'Gunthorpe.'

² *Ibidem*.

³ Ed. Halm in *Rhetores latini minores*.

⁴ It was this characteristic form which led me to the identification of the work. For a number of details concerning the Oxford Manuscript I am indebted to Mr. Craster, Keeper of the Western Manuscripts at the Bodleian Library, Oxford. MS. Bodl. 587, fol. 1-37, 'sed adversarii sui—ut nihil sit in nobis notabile,' corresponds to Halm, p. 83, l. 15-p. 134, l. 19.

⁵ Fol. 37 sqq., 'oratoris officium est—non aliter exorsus est,' corresponds to Halm, p. 137, l. 4-p. 151, l. 4.

⁶ Fol. 42 sqq., 'Nunc locutionis cura est—incipit esse non figura,' corresponds to Halm, p. 472, l. 18-p. 479, l. 3.

⁷ Fol. 46-47, 'Dialectica est bene disputandi scientia—ab ea quod est lepus deflexum est,' corresponds to Augustine: 'Principia dialectica,' ed. Migne, *Patrol. lat.*, xxxii. pp. 1409-1419.

⁸ The Italian manuscripts and editions of Fortunatianus are dealt with by Sabbadini in *Studi italiani di filologia classica*, 1903, pp. 286 ff. Of these Cod. Ambros. Q 35 does not contain Martianus Capella. Cod. Guarneriano 120 does not appear to contain the dialectics. All these additions are to be found in the editio princeps which however is later than Gunthorpe's copy.

X-P 27

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#72

A. H. KRAPPE, SUR UN ÉPISODE DE LA VENGEANCE DE RAGUIDEL. 135



II. Literaturwissenschaft.

1. Sur un épisode de la *Vengeance de Raguidel*.

La *Vengeance de Raguidel*¹ est un excellent exemple de roman épisodique, série d'aventures décousues, n'ayant en commun que le personnage du héros. L'épisode dont il s'agit ici est le deuxième du roman. Pour en donner une idée au lecteur, on ne saurait faire mieux que de citer le résumé de Gaston Paris².

Gauvain, se rendant à la cour d'Arthur, après avoir quitté le château de Maduc, entend les cris d'une demoiselle qu'un chevalier maltraite et veut tuer, ayant déjà tué son père; il la délivre après un combat terrible; Ide lui offre son amour et lui jure une reconnaissance éternelle. Gauvain, de son côté, se sent pris pour elle d'un vif amour. Après un repos rempli de délices dans le château de sa maîtresse, il reprend le chemin de la cour... Ide l'accompagne, portant un épervier sur son poing et suivi de deux lévriers. Ils arrivent à la cour. Peu de temps après s'y présente un chevalier qui avait les traits réguliers et le bas du corps fort bien fait, mais le buste ridiculement petit et chargé de deux bosses. Ce chevalier... obtient d'Arthur qu'il lui accordera, sans le connaître d'avance, le don qu'il va lui demander: or ce don, c'est tout simplement la belle Ide, assise à côté de Gauvain. Celui-ci naturellement proteste, et propose au chevalier de décider la querelle par un combat; l'étranger accepte, mais il ne veut pas combattre Gauvain chez son oncle: il lui donne rendez-vous dans un mois, à la cour du roi Baudemagus. Comme il va s'éloigner, on lui demande comment il s'appelle. Il répond:

4392 «Druidain, li fîus Drulias.

Et por ço ai ngn Druydain
Que je doi estre drus Idain,
Ele ma drue et je ses drus:
Lors si serai joians et drus!
Ce ne puet estre trestorné;
Trestuit li homme qui sont né
Ne touroient cest argument.
Li Lyons d'arain qui ne ment
Me dist que je l'avrai fait cil.
Et il dist voir, que puis l'ot il
Le plus des jors de son aé.
Sorti li fu des qu'il fu né.

Quelque temps après, Gauvain s'arme et part avec Ide pour aller trouver son adversaire. En chemin, il rencontre un chevalier qui veut lui enlever sa compagne; Gauvain s'apprête à le frapper, mais l'autre lui dit:

4533 «S'il vos sanble que ce soit biens,
Por ce que li tors n'en soit miens,

¹ Ed. M. Friedwagner, Halle, 1909; cp. Bruce, *The Evolution of Arthurian Romance*, II, 208 et suiv.; Gaston Paris, *Histoire littéraire*, XXX (1888), p. 45 et suiv.

² Ibid., p. 59 et suiv.

X-P 27

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X-P 27

K7

GIFT

MRS. ALEXANDER H. KRAPPE

FEB. 15, 1949

Reviews

THE J. P. ...

-----489

#94



same Egerton MS., the third (John Wilson's play, *The Cheats*) from a Worcester College MS. The text of the last differs much from the printed text, chiefly because it is in the form in which it was submitted to the Master of the Revels about 1662 and contains passages which he ordered to be excised. Herbert's censorial principles, as Dr Boas shows, remained the same to the end.

In the case of the other two plays, *Edmond Ironside* and *Thomas of Woodstock* (called by Keller *Richard II. Erster Teil*), Dr Boas gives many cogent reasons for dating them both about 1590 in spite of the fact that in the Egerton MS. they bear the names of actors of the middle of the seventeenth century and are associated with plays of that period. Dr Boas's reasons do not apparently quite convince himself, but I believe that many of his readers will think them hard to get over.

The volume contains perhaps more misprints than one would expect, and on p. 156 the line at the top should be transferred to the bottom. And there are, of course, here and there statements to which one may take exception.

P. 23, note¹. Dr Boas claims that no commentator before him took 'innovation' ('by means of the late innovation') in the sense of 'insurrection.' But Mr E. K. Chambers in his edition of *Hamlet* ('Warwick Shakespeare') of 1894, p. 196, interprets 'innovation' as 'political innovation or conspiracy.'

P. 49. Dr Boas speaks of *Wily Beguiled* as 'almost certainly a Cambridge play.'

In the *Studies in Philology* of the University of North Carolina, vol. XIX, p. 206, Mr Baldwin Maxwell argues that it is a recast made for the London stage about 1601 of the old play *Wylie Beguiled* performed at Merton College, Oxford, in 1564. The name 'Will Cricket' suggests however some connexion with Nicholas Cricket of *Club Law* (1599).

P. 51. 'Richard Burton' should be 'Robert Burton.'

P. 88, note¹: 'a play entitled *Corus*.' Is it not likely that the play has no title and that 'Corus' ('Chorus') is merely the heading to the opening passage? There is no other reason for the title of the Cambridge play *Hymenaeus*.

P. 103. Anth[ony] Brew. This actor in *The Two Noble Ladies* is taken by Dr Boas to be the Antony Bray who was with the King's Revels Company at Norwich in 1635. Might he not however be Anthony Brewer, author of *The Lovesick King* (of uncertain date)? Nothing else seems to be known of Brewer.

P. 106. 'Nathaniel Richards's' should be 'Nathanael Richards.'

Pp. 196 and 230. What is Mountford's word 'Carolique'? Is it for 'Catolique'? Some explanation seems to be required.

P. 231. 'He drowne myselfe in Amwell or in Thames.' Dr Boas strangely suggests some reference here to *Hamlet* and Ophelia's death by drowning in a river. Surely Trunnell means by 'Amwell' the New River: 'Waters of Sir Hugh Middleton!' Elia cries, '...was it for this, that...I paced the vale of Amwell to explore your tributary springs?'

*Ironside: A. H. Krapp. Review of H. Mof.
and Dichtung n. Sprache der Renaissance.
pp 490-491. M. L. R. XVIII.*

X-P 27

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REVIEWS

61

#75

A few changes have been introduced by Hardy, but these do not appear in Castro's imitation except a child's conversation, which is similar in naturalness but different in wording, and the hero's regretful memories of his base act against an innocent girl. Hardy does not mention a number of other inventions by Castro, such as the fact that the heroine's marriage to Don Diego was to take place on the night that she was dishonored by Grisante and that she finds the possibility of her marriage to Grisante complicated by his shipwreck and by her cousin's desire to marry him because she believes that she was wronged by him. The conclusion is that Cervantes was Hardy's only source. The consideration of these plays contributes nothing to the knowledge of Castro's influence in France, but they are worthy of investigation, especially if titles are to suggest imitation.

The question of Guillén de Castro's influence is, however, a subordinate part of the dissertation. The main purpose, to edit a play and discuss the facts pertaining more directly to it, has been very satisfactorily accomplished and the edition is a valuable contribution to the study of the seventeenth century Spanish theater.

Goucher College.

ESTHER J. CROOKS.

Middel nederlandse Legenden en Exempelen. Bijdrage tot de kennis van de prozalitteratuur en het volksgeloof der middeleeuwen, herziene en vermeerdeerde uitgave door Dr. C. G. N. DE VOORS, Groningen, Den Haag, J. B. Wolters, 1926, xii + 374 pp. f 5.90.

Ever since the importance of the mediaeval *exempla* was first pointed out by an American scholar, T. F. Crane, and this vast field of mediaeval fiction surveyed, the material has grown under the hands of the investigators, and now forms quite a stately library all by itself. The present volume, first published in 1900 in the form of a dissertation, professes to give a survey of this form of literature in the Netherlands, i. e. Holland, Belgium and the (formerly) Flemish parts of France. Bearing in mind the peculiar position of this region, between France and Germany, traversed by the great pilgrim road from Paris to Cologne, one will not be inclined to underestimate the rôle of Middle Dutch letters in the study of the European Middle Ages, least of all for this particular form of literature with its semi-ecclesiastical character. Add to this the significant fact that during the fourteenth and the fifteenth century—precisely when the literature of the *exempla* reached its greatest bloom—the Netherlands were the wealthiest

Krappe, Alexander Haggerty

" Form card



Über die Quelle des Erotokritos.

Das unter dem Namen *Erotokritos* bekannte vulgär-griechische Gedicht des Kreters Vincenzo Cornaro ist, wie man weiß, eines der populärsten Werke der griechischen Welt.¹⁾ Es besteht aus mehr als 11400 politischen Versen mit Endreim und wurde um die Mitte des 16. Jahrh. auf Kreta verfaßt. Der Name des Dichters deutet zum wenigsten auf italienische, d. h. venetianische Herkunft. Das Gedicht ist noch immer ein beliebtes Volksbuch der griechischen Bevölkerung, und ganze Teile desselben wurden noch gegen das Ende des letzten Jahrhunderts von der ländlichen Jugend Kretas auswendig gelernt und gesungen. Ich begnüge mich hier damit, die Hauptpunkte der Handlung kurz anzudeuten, und verweise für die Einzelheiten auf die Arbeiten von Ch. Gidel und Xanthoudides.

Herakles war ein König von Athen und hatte eine durch große Schönheit ausgezeichnete Tochter, Aretusa genannt. Auch hatte er einen Minister, Pezostratos mit Namen, den Vater des Helden, Erotokritos. Dieser Jüngling liebt Aretusa mit Leidenschaft, obgleich er sich die Schwierigkeiten nicht verhehlt, die wegen seines Ranges der Verbindung entgegenstehen. Sein einziger Trost ist der, während der Nacht vor dem Fenster Aretusas die Laute zu spielen und dazu singen zu dürfen. Einmal hört der König die Musik; doch gelingt es ihm nicht, den unbekannten Sänger zu fangen. Aretusa jedoch liebt den Unbekannten, ohne ihn zu kennen. Genötigt, von seinen Serenaden abzusehen, fällt Erotokritos in eine schwere Krankheit und wird schließlich von seinen Freunden überredet, das Land zu verlassen. Auch Aretusa verliert den Schlaf und ihre blühende Gesichtsfarbe. Ihre Eltern werden unruhig, und um sie zu zerstreuen, ruft der König ein großes Turnier aus, zu dem er alle Jünglinge der umliegenden Inseln einlädt. Noch

1) Vgl. Ch. Gidel, *Nouvelles études sur la littérature grecque moderne*, Paris, 1878, pp. 477—532. K. Krumbacher, *Geschichte der byzantinischen Literatur*, München 1897, pp. 870—871. K. Dieterich, *Geschichte der byzantinischen und neugriechischen Literatur*, Leipzig 1909, pp. 83—88, 228. — Eine kritische Ausgabe des Gedichtes ist 1916 veröffentlicht worden: Βυζαντινὸν Κορινθίου Ἐρωτόκριτος, Ἐκδόσεις καλλιτῆς γενομένη ἐκ τῆ βίβλου τῶν πρώτων πηγῶν μετ' εἰσαγωγῆς, σημειώσεων καὶ γλωσσίου ἐκ τοῦ Στεφάνου Α. Ξανθοῦδιδου. Ἐν Ἡρακλείῳ Κρήτης 1916.

X-P 27

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#97



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Λαομέδων



In a brief study, published about a quarter of a century ago, G. Hüsing pointed out the probability of some connexion between the forms *Midas*, *-μήδης*, *-μέδων*, *-μεδα*, of which the latter three are very common elements in proper names, both personal and geographical, especially in Asia Minor. The name *Midas* itself he connects with Mithra or Mitra, a divinity worshipped not only by the Indo-Eranians, but by more western tribes as well, among them probably the Phrygians, certainly the Cappadocians and related ethnical units, no doubt consanguineous with the Eranians proper. Hüsing concluded his article saying: Wir werden also *Λαο-μέδων* neben *Μίδων* stellen dürfen, ohne zu wissen, was *λαω*, *λα* als phrygisches Wort bedeute¹⁾.

When this little study was written, the monograph of Dr. Rendel Harris, entitled *The Dioscuri in the Christian Legends*²⁾, was in press; had he seen it, he would no doubt have found the correct answer to his query. From this treatise I shall quote what seems most to the point for the problem under discussion.

In his description of the Peloponnesos, Pausanias mentions the town of Las³⁾. Connected with the temple of Athena Asia, of which he saw the ruins still standing on a high rock, was the well-known and rather wide-spread legend of the Heavenly Twins as stone-masons and master-builders. But there was current, in and about Las, at the time of the Antonines and before, another legend, according to which the Dioscours had sacked the city upon their return from the Argonautic expedition⁴⁾. As will be readily seen from Strabo's text, it purports to give an explanation of the cult title *Λατέρου* borne by the

¹⁾ *Orientalistische Literaturzeitung* VI (1903), p. 160 ff.; cp. also V (1901), p. 421 ff.; *Zeitschr. f. vgl. Sprachforschung* XXXVI (1900), p. 566 f.

²⁾ London, 1903, p. 7 ff.

³⁾ *Descr. Gr.* III, 24, 6 ff.

⁴⁾ Strabo, *Geogr.* VIII 5, 8: τὴν δὲ Λᾶν οἱ Λαδοκονοὶ ποτε ἐκ πολιορκίας ἑλὲν ἰσχυροῦνται, ἀπ' οὗ δὲ *Λατέρου* προσηγορεύθησαν . . .

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I. SPRACHE U. LITERATUR.

149

„Schlicking has brought into due prominence an aspect of Shakespeare's authorship too much overlooked.“ Berechtigt erscheint der Vorwurf, daß die Methode des deutschen Gelehrten zu radikal ist und er deshalb das Geheimnis der Persönlichkeit Shakespeares nicht genügend respektiert.

Gundolf kommt nicht so gut davon; denn „to ignore the problem of the Shakespearian canon, to refuse to discuss the authenticity of texts and readings, is to build a sublime palace on a treacherous foundation.“

Philipp Aronsteins letztes Werk „Das englische Renaissance-Drama“ erntet reiches Lob — „no more adequate account of our Renaissance drama exists.“

In Helene Richters Buch wird der kritische Geist hervorgehoben — „Her book contrives . . . to be remarkably just to the various and often conflicting aspects of Shakespeare study.“ Großen Beifall findet ihr Versuch, Shakespeares Lebensauffassung auf die denkbar einfachste Formel zu reduzieren „truth to a man's self . . . his own highest law.“

Erwähnt sind noch Leon Kellner, Max Förster und Alois Brandl. Auch in die Shakespeare-Forschung der Vorkriegszeit erhält der Leser somit recht wenig Einsicht, und man muß sich wundern, daß ein so vielgelesenes Blatt wie die „Times“ sich so wenig der Verantwortung bewußt ist, die es seinen Abonnenten schuldet.

Metgethen (Opstr.)

Elise Deckner.

Joseph Conrad, The Shadow Line. Leipzig, Bernhard Tauchnitz,
1928. 262 S.

A. u. d. T.: Tauchnitz Edition, Vol. 4826.

Eine Spätnovelle des Meisters der realistischen Romantik (1917), aus dem Seemannsleben geschöpft, handgreiflich auf eigene Erfahrung aufgebaut, in reiner Ich-Form dargeboten. Ein tüchtiger erster Seefizier verläßt in einer ihm selbst unerklärlichen Regung seinen guten Posten, wird aber bald darauf als Kapitän auf einen Segler bestellt, dessen Kapitän gestorben ist. Hier nun hat er mit einer erlahmenden Windstille und den Fiebererkrankungen seiner ganzen braven, aber immer schwächer werdenden Besatzung zu kämpfen, besonders, als sich herausstellt, daß der verstorbene Kapitän den Quinine-Vorrat fast ganz verkanft und wertloses Pulver in die von einem Hafenarzt nur oberflächlich nachgesehenen Flaschen gefüllt hat. Die innere Verzweiflung des neuen Schiffers erreicht ihren Höhepunkt im Kampf mit der fixen Idee des schwer erkrankten ersten Offiziers, die diesem die Widrigkeiten der Fahrt als Verfolgungen seitens des toten Schiffers erscheinen läßt. Regen und auflauernder Wind machen der Not ein Ende, das Fahrzeug kommt in die Nähe der Fahrstraße, die Kranken werden gerettet.

Wäre nicht das Eigenerlebnis des Autors verbürgt, man könnte an eine Prosa-Fassung des „Ancient Mariner“ denken: Die Besessenheit, die nicht nur den Maat, sondern fast auch den sich tapfer wehrenden neuen Kapitän ergreift, dessen Gewissensbisse (über die Unterlassung einer genauen Nachprüfung des Medizinkastens), die Schattenhaftigkeit der gutwillig, aber mechanisch arbeitenden Fieberkranen, und nicht zuletzt das Altern des

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Feb. 15, 1949



harshly no epic songs but humble fables¹. We are given an example of his 'rústicas endechas².' Certainly before we take leave of him, it is prophesied from the lines of his hand that he will have a long life and prosperity and will have no enemies; and that he will never be fickle, treacherous nor envious; but this seems to be a piece of half-contemptuous derision³.

Possibly in order to redress the balance in favour of one whose poetical powers had been thus denied, Salas Barbadillo, who was Lope's junior by twenty years (they both died in 1635) and whom Lope effusively praised in his *Laurel de Apolo*⁴, introduced Cardenio as the Martial of our time, a 'valiente ingenio' who had even exceeded Martial and had been the first to introduce epigrams into Spanish literature⁵. The *peregrino* and subtle poet thus introduced in *El Caballero Puntual* (1614) may have been a different person from the Cardenio who, in Galvez de Montalvo and in Lope's *Arcadia*, is a poet of small attainments; on the other hand he may quite as probably have been the same; Lope de Vega may even have smarted beneath the lash of one of Cardenio's epigrams. On the whole we are inclined to believe that the Cardenio of Cervantes, Montalvo, Lope and Salas Barbadillo is one and the same person, and that this person is none other than Don Pedro de Cárdenas, poet of Córdoba and author of *La Estrella de Sevilla*.

AUBREY F. G. BELL.

S. JOAO DO ESTORIL, PORTUGAL.

'ARCO DA VELHA.'

Commenting on the Spanish translation of Gower's *Confessio Amantis*⁶, Karl Pietsch mentions the Portuguese expression *arco da velha*, meaning 'rainbow,' and adds in a footnote 'Warum da velha,' confessing his inability to find a satisfactory explanation. The matter in all probability pertains as much to the domain of folk-lore as to that of philology, and if parallels are to be found anywhere, it is in folk-lore collections that one must expect to meet them. At all events, it is in a work of this nature that I happened to run across a few sayings which might with a certain show of reason be quoted in this connexion.

¹ P. 67: 'el Rústico sobre un flaco asnillo todo enramado de árboles y cubierto de rosas [llevalas] un tamboril destemplado, a cuyo son cantaba, no las grandes victorias de los dioses ni las transformaciones de Júpiter sino las fábulas y apólogos de las ranas y los gallos, cantando los amores del cuervo y la paloma, lo que dijo el rústico a la cropéndola y el cerfíolo a la calandria.'

² P. 119.

³ P. 125.

⁴ Silva vii.

⁵ *Obras de Alonso Jerónimo de Salas Barbadillo*, 2 vols., Madrid, 1907-9, vol. II (1909), pp. III, 146.

⁶ *The Masly Anniversary Studies in Language and Literature*, Chicago, Ill., 1923, p. 324

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An Indian Tale
in the Midrash Tanchûma

By DR. A. H. Knappe

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3

4
6

#102

X-P 27

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Kleinere Mitteilungen.

Zu Schillers Ballade 'Der Graf von Habsburg'.

Friedrich Schillers bekanntes Gedicht über die Krönung Rndolfs von Habsburg ist, wie andere seiner Dichtungen, Tschudis *Chronicon Helveticum* entnommen, einer Kompilation des 16. Jahrhunderts¹. Unter dem Jahre 1266 erzählt der Chronist die Episode von Rudolfs Frömmigkeit und Demut: Ein Geistlicher schickt sich an, einen reißenden Gießbach zu durchwaten, um einem Sterbenden das letzte Sakrament zu bringen. Rndolf läßt dies nicht zu, sondern stellt ihm sein Ritterpferd zur Verfügung. Als der dankbare Priester am folgenden Tage das Tier dem Grafen zurückerstatten will, lehnt dieser es ab:

'Nicht wolle das Gott', rief mit Demutsinn
Der Graf, 'daß zum Streifen und Jagen
Das Roß ich beschritte fürderhin,
Das meinen Schöpfer getragen!
Und magst du's nicht haben zu eigenem Gewinn,
So bleib' es gewidmet dem göttlichen Dienst!
Denn ich hab' es dem ja gegeben,
Von dem ich Ehre und irdisches Gut
Zu Lehen trage und Leib und Blut
Und Seele und Atem und Leben.'

Tschudi ist natürlich nicht der erste schweizerische Chronist, der diese Überlieferung kennt. Sie erscheint zuerst in recht einfacher Gestalt bei Johann von Winterthur (14. Jh.) und beim sogenannten Anonymus Leobienensis, ferner bei Sefner. Spätere Texte² weichen wenig von der Fassung Tschudis ab.

Betrachten wir nun die drei ältesten überlieferten Fassungen der Geschichte: Fertur de eo (d. h. Rndolf) dux adhuc comes tantum extiterat, quod quadam vice per terram suam equitaret cum suis satellitibus obviam habuit clericum corpus Domini portantem et in terra pedibus ambulans, quod cordi apponens filio de equo prosiliit et clerico in reverentiam corporis Christi dedit. Qui statim post sublinatus fuit in regem Romanorum³.

Cum autem Comes in Habsburg jam esset, & pueros procreasset, accidit quadam vice, ut per quandam viam cum sua familia eques iret; habuit obviam sibi quandam sacerdotem euntem pedes cum Corpore Christi. Comes vero de suo equo descendens, Sacerdotem in eo locavit, dicens: Vos cum Domino meo eques ibitis, & ego in pedibus propriis sequar; & sic equum Sacerdoti dedit non rehabendum⁴.

Do dieser Herr noch Jünger war, do was er ain Nachvolger Christens glaubens, vnd ain diemüttiger Erer der Heilligen Sacrament: wan er cham ains mit den seinen zu sinen wasser, vnd fand do ain Priester mit dem

¹ Schiller hat die gedruckte Ausgabe von 1734 benutzt. Tschudis Text ist in vielen Schiller-Ausgaben und -Kommentaren abgedruckt; vgl. z. B. Schillers *Poems*, ed. John Scholte Nollen, New York 1905, p. 367 f.

² Über diese vgl. Oswald Redlich, *Rudolf von Habsburg*. Innsbruck 1903, p. 129, n. 2.

³ Ed. G. v. Wyß, *Archiv für schweizerische Geschichte*, XI (Zürich 1856), p. 17 f.

⁴ Poz, *SS. rer. Austr.*, I, 838.

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#103

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191

#105

Miscellaneous Notes

persons mostly wives and children wandered with their bundles under their arms upon the bridge.' P. 61: 'visited by a Hessian serjeant who demanded that our names and conditions should be written in his book. These being given not in the Saxon but in the Roman character, he returned to require another edition of them in German.... This being complied with....' P. 120: 'Duisbourg having been rendered a University in 1635 is thus panegyryzed by a German poet:

Dis ist die Deutsche Burg, von längst gar hochgeehrt;
Von vielen König und auch Kaiserlichen Kronen:
Des Schöne Musenthron, wo kluge Leute wohnen;
Und wo die Kaufmannschaft so manche Bürger nährt.

This is the German town that fam'd so long
By throned Kings and gentle Muses' song;
Where learned folks live well on princely pay,
And commerce makes so many Burghers gay.

Mrs Radcliffe did not enjoy, and clearly did not deserve, a high reputation as a poetess.

L. F. THOMPSON.

HEIDELBERG.

NOTE ON BANDELLO, PARTE I, NOVELLA xli.

In his important and valuable study on the sources of Bandello¹ Prof. L. di Francia, speaking of novella xli of the first part², makes the following statement:

Quantunque nella dedicatoria siano ricordati i *Trionfi* del Petrarca (*Trionfo d'Amore*, cap. ii, vv. 1-84), come elemento ispiratore della novella, il fatto sta che di essi non si avverte alcuna traccia nella narrazione, la quale invece è una libera versione delle *Deche* di Tito Livio, lib. xxx, cap. xii sgg., amplificata e diluita, specialmente nei discorsi dei personaggi, troppo prolissi e retorici, a confronto della maschia e severa diammaticità dello storico padovano. Del resto, di molta boria è imbottità, come tutti sanno, anche la *Sfonisba* del Trissino, con la quale però la novella non rivela alcun segno di stretta consanguineità; del pari che è assolutamente indipendente dall' analogo racconto del Foresti (in *De claris mulieribus*, cap. liii, ff 40 b sg.).

Signor di Francia accuses then Bandello of having deliberately referred to Petrarch, while really making use of the narrative of Livy, doubtless in order to lead the reader astray. It would be difficult, in view of the facts accumulated in Signor di Francia's study, to declare that the short-story writer was incapable of such a thing. But in this particular case Bandello appears to be innocent of wilful deception, as I shall show in this note.

¹ L. di Francia, 'Alla scoperta del vero Bandello,' *Giornale storico della lett. ital.*, LXXVIII (1921), pp. 290-324; LXXX (1922), pp. 1-84; LXXXII (1923), 1-75.

² Vol. LXXX, p. 67.

X-P 27

.K7

SÆRTRYK AF



3
24
75

#108

ACTA PHILOLOGICA SCANDINAVICA

TIDSSKRIFT FOR NORDISK

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THE CHARACTER "LIBERUM ARBITRIUM" 453

righteous, through the influence of grace—i. e., the Tree is supported by the Holy Trinity.¹² When evil threatens in the shape of the flesh, the world, and the Devil, grace cooperates with free choice to defend the soul; or, as the allegory has it, *Liberum Arbitrium* avails himself of the help of the Holy Trinity, the three piles. The passage is an allegory of the cooperation of grace and free choice in the defense of the righteous soul against evil.

The role, then, of *Liberum Arbitrium* in the C-Text, as well as the description of this personified faculty of the soul, bears witness to the learning and theological training of the C-reviser.¹³ The whole C-Text conception of the faculty of free choice, I may add, is the orthodox Catholic one, far removed from the theological determinism of Bradwardine which is sometimes pictured as exercising a great influence in fourteenth century England.¹⁴

The University of Maine

GEORGE SANDERLIN

If loving God is more emphasized in the name True Love than remembering and understanding Him, love is what was stressed by the masters of Cistercian mysticism in their teachings about the image of God (see Gilson, *op. cit.*, pp. 269 ff.).

¹² Cf. C. XIX, 9:

"The tree hihte Trewe-loue, quath he 'the trinite hit sette.'" If it be objected that the Tree of Charity cannot stand for the soul because in C. XIX, 113 ff. Adam, Abraham, and others are described as among the fruit of the tree, the answer is that in C, although not in B, a change in the conception of the Tree is clearly indicated by line 68, "Adam was as tree and we areu as hus apples." After this line the Tree assumes a genealogical character, and might be called the Tree of Adam.

¹³ Another example of C's greater interest in theological questions than B's is furnished by C. xv, 23 ff. (B. xii, 61 ff.). Here where B gives a common generalization about grace being found among humble people, C presents a brief but precise analysis of the relations of grace and the human will, distinguishing carefully the role of grace in preparing the will to choose good (cf. St. Augustine, *Enchiridion*, c. 32, and *De praedestinatione sanctorum*, c. 5).

¹⁴ This has been brought out by Manly, *CHEL.*, II, 31, and is clear from the passage quoted above, C. xvii, 173-7, in which the spontaneity of *liberum arbitrium* is stressed. In that passage, for example, the phrase "a wil with a reyson" suggests that the act of the will is accompanied by, rather than in any way necessitated by, the reason, and recalls St. Bernard's "Porro voluntas est motus rationalis . . . Habet sane, quocunque se voluerit, semper rationem comitem, et quodammodo pedissequam: non quod semper ex ratione, sed quod nunquam absque ratione moveatur" (*Tractatus de gratia et libero arbitrio*, c. 2, *Patrologia Latina*, CLXXXII, 1003 B).

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LA MUERTE DE BEN YEHHAH

En su obra magistral *La España del Cid*, D. Ramón Menéndez Pidal logró probar que Ruy Díaz, llamado «el Cid», lejos de haber sido el aventurero cruel y sanguinario pintado por el historiador holandés R. Dozy a mediados del siglo pasado, fué realmente un hombre de singular nobleza y humanidad, siempre que se tengan en cuenta, como es justo, el espíritu y las costumbres de aquella época lejana, todas bastante diferentes de las nuestras.

El hecho que ha contribuido más que ningún otro a dar una apariencia plausible a las opiniones de Dozy fué, si no me equivoco, la condena y ejecución de Ben Yehhaf, cadí de Valencia, en el mes de mayo de 1095. Transcribiré las mismas palabras de Menéndez Pidal¹:

Ben Yehhaf fué llevado a ajusticiar. En las afueras de Valencia se cavó un hoyo, donde el ex cadí fué encerrado hasta el pecho; los haces de leña puestos alrededor fueron encendidos, y cuando el fuego se propagó, el reo, exclamando «En el nombre de Alah, el elemento, el misericordioso», acercaba con sus manos los tizones llameantes, a fin de acelerar el momento en que el alma abandonase los atormentados miembros.

Señaló el historiador español, inútil es decirlo, que Ben Yehhaf, lejos de ser una víctima inocente, era en realidad un político ambicioso, aunque inhábil, asesino de su señor, fiel tributario del Cid. Mandó éste a un cadí moro y a los moros principales de Valencia que juzgasen, según su ley, la pena que merecía quien había matado a su señor y había sido perjuro. El cadí juzgó que el reo debía ser lapidado. El Cid no hizo más que ejecutar la sentencia pronunciada por los jueces moros, cambiando solamente el modo del suplicio.

¹ R. MENÉNDEZ PIDAL, *La España del Cid*, Madrid, 1929, II, 553.

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THE DATE OF CIPERIS DE VIGNEVAUX 255

#111

Jean Renart's riming *-ien* with *-uen* and *-en* would, I believe, be a unique instance of the practice. In any event, *en: Julien* and *cuens: biens* do not, as Foulet supposes, testify the possibility of such a rime; for, in the first case, the meter shows unequivocally that the name was pronounced *Julien*, and in the second case, as Färber has already pointed out,²⁷ *biens* should be read *buens*.

Finally, in *Galeran* is manifested a predilection for the accusative ending *-ain* of feminine proper names that amounts almost to an affectation.²⁸ Thus, we find recurring forms like *Fraisnain*, *Ydein*, *Rosain*, etc. The *Escoufle*, *Ombre*, and *G. de Dole* are without the slightest suggestion of a similar tendency.

In view of the fore-going assemblage of facts, we must recognize that *Galeran* is not the work of the man who wrote the *Escoufle*, *Ombre*, and *G. de Dole*, and that for whatever real correspondences exist between the poem and Jean Renart's compositions some other explanation must be found than that of common authorship. Consequently, we no longer have any reason to doubt the testimony of the manuscript when it gives the name of the author as *Renaus*.

VERNON FREDERIC KOENIG

Western Reserve University

THE DATE OF CIPERIS DE VIGNEVAUX

The obviously late *chanson de geste* devoted to the adventures of Cipéris de Vigneaux, a critical edition of which is a *desideratum*, was tentatively considered by Paulin Paris as a product of the fourteenth century.¹

Quant au texte renouvelé que nous avons eu sous les yeux, il ne semble pas accuser une date antérieure aux guerres d'Edouard d'Angleterre et de Philippe de Valois . . . la cantilène de Cipéris . . . fut . . . renouvelée . . . par un rimeur artésien ou flamand, sous le règne de Philippe de Valois, ou même sous celui de Jean, son successeur.

²⁷ *Op. cit.*, 732.

²⁸ Cf. Foulet, introduction to *Galeran*, xx.

¹ *Histoire littéraire*, xxvi (1873), p. 39. Cf. also G. Gröber, *Geschichte der mittelfranzösischen Literatur*, 1^e (Berlin-Leipzig, 1933), p. 98.

Renart's Ciperis de Vigneaux